



Mel Bay Presents

THE COMPLETE WORKS OF

Agustín Barrios Mangoré

VOL. 2



by
Richard "Rico" Stover

Agustín Barrios

Mel Bay Publications, Inc. • #4 Industrial Drive • Pacific, MO 63069



Mel Bay Presents

THE COMPLETE WORKS OF Agustín Barrios Mangoré

VOL. 2

by Richard "Rico" Stover

CD CONTENTS

[1] Danza Paraguaya [3:07]	[11] Aconquija [2:58]
[2] La Catedral: [4:33]	[12] Cueca [3:21]
Andante Religioso	[13] Aire de Zamba [2:30]
Allegro Solemne	[14] Córdoba [2:19]
[3] Vals op. 8, no. 3 [3:24]	[15] Maxixe [2:37]
[4] Vals op. 8, no. 4 [3:17]	[16] Confesión [3:31]
[5] Un Sueño en la Floresta [6:16]	[17] Sarita [2:47]
[6] Tarantella [2:53]	[18] Madrigal Gavota [3:13]
[7] Romanza en Imitación al Violoncello [2:32]	[19] Contemplación [4:10]
[8] Aire Popular Paraguayo [2:59]	[20] Oración [3:07]
[9] Pericón [3:56]	[21] Estilo Uruguayo [2:49]
[10] Junto a tu Corazón [3:30]	



1 2 3 4 5 6 7 8 9 0

© 2003 BY MEL BAY PUBLICATIONS, INC., PACIFIC, MO 63069.
ALL RIGHTS RESERVED. INTERNATIONAL COPYRIGHT SECURED. B.M.I. MADE AND PRINTED IN U.S.A.
No part of this publication may be reproduced in whole or in part, or stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopy, recording, or otherwise, without written permission of the publisher.

Visit us on the Web at www.melbay.com — E-mail us at email@melbay.com

Table of Contents

Biography of Agustin Barrios Mangoré	4
Thematic Index	5
Medallón Antiguo	8
Milonga	10
Minueto en Do	15
Minueto en La	16
Minueto en La (no.2)	17
Minueto en Mi	20
Minueto en Si Mayor	22
Oración	26
Oración por Todos	28
Pais de Abanico	30
Pepita (Vals)	34
Pericón	42
Preludio (Op. 5, No. 1)	50
Preludio en Do Mayor	55
Preludio en Do Menor	56
Preludio en La Menor	58
Preludio en Mi	62
Preludio en Mi Menor	64
Preludio en Re Menor	65
Romanza en Imitación al Violoncello	66
Sargento Cabral	68
Sarita	69
Serenata Morisca	72
Tango No. 2	78
Tarantella	84
Tua Imagem	90
Una Limosna por el Amor de Dios	96
Un Sueño en la Floresta	102
Vals de Primavera	112
Vals (Op. 8, No. 3)	117
Vals (Op. 8, No. 4)	122
Vals Tropical	128
Variaciones Sobre un Tema de Tárrega	132
Variaciones sobre el Punto Guanacasteco	140
Vidalita con Variaciones	150
Vidalita	154
Villancico de Navidad	156
Zapateado Caribe (Trio)	158

Andantino (Duet)	164
Ejercicio No. 2 (Duet)	166
Ejercicio No. 12 (Duet)	168
Estudio No. 1 (Duet)	170
Estudio (2nd guitar part)	172
Lección 40 (Duet)	176
Allegretto (Duet)	178
Critical Notes	181
Biography of Rico Stover	261

Agustín Barrios Mangoré (1885-1944)

Agustín Pío Barrios was born in southern Paraguay in the rural town of San Juan Bautista de las Misiones on May 5, 1885 into a large family of seven boys where music, literature and drama were held in high esteem. Though he completed only two years of high school, Barrios was one of those naturally gifted beings who could draw, play music and write poetry with uncommon ability. He was fortunate in that he studied guitar with a formally schooled Paraguayan guitarist who had lived in Buenos Aires, Gustavo Sosa Escalada (1877-1943), who taught young Barrios the Sor and Aguado guitar methods.

When he was 25 years old, Barrios left his native Paraguay and journeyed to Buenos Aires, Argentina. From 1910 till 1930 he lived in Argentina, Uruguay and Brazil, earning his living as a concert guitarist. He never returned to his native Paraguay except for a few extended visits during the mid 1920s. He was constantly on the move and eventually visited 18 Latin American countries. For this reason, he is considered a true pioneer of the concert guitar in Iberoamerica and certainly the first genuinely Pan-American concert artist. From 1930 till 1934 he changed his name and manner of presentation, becoming “Chief Nitsuga Mangoré, the Pagannini of the Guitar from the jungles of Paraguay”. During the last years of his life he reconciled this stage identity with his given name, calling himself Agustín Barrios Mangoré.

Barrios was a gifted virtuoso of the guitar and a talented composer—a potent combination that resulted in the creation of compositions that are considered by many to be the best works ever written for the instrument. The majority of his music he left either in the form of handwritten manuscripts dispersed throughout Latin America or on the numerous 78 rpm recordings he did from 1914 to 1929.

The manuscripts and the recordings are the principal sources for his music (he formally published only nine works). In 1935 Barrios lived in Germany, but returned to South America the following year. Sadly, he never achieved the success that he deserved and he died in 1944 at the age of 59 in the Central American nation of El Salvador, in humble circumstances and forgotten.

Barrios’ music is eclectic, drawing from classical, popular and folkloric sources. He admired all the great classical composers, with particular predilection for Bach, Beethoven and Chopin. A gifted virtuoso, his technical facility combined with his creative talent enabled him to compose works with memorable, appealing melodies, rich in harmonic content with frequent modulation to neighboring keys, displaying a singular approach to the voicing of chords in a variety of musical forms (theme and variations, preludes, etudes, character pieces, waltzes, minuets, mazurkas, tangos, folk songs, etc.). The legacy of Barrios is one of the most important and outstanding contributions ever made to the classic guitar, and it is with great pride that Mel Bay Publications offers here for the first time in one edition the collected works of Agustín Barrios Mangoré.

Thematic Index (Volume 2)

Medallón Antiguo



Milonga



Minueto en Do



Minueto en La



Minueto en La (no. 2)



Minueto en Mi



Minueto en Si Mayor



Oración



Oración por Todos



País de Abanico



Pepita (Vals)



Pericón



Preludio (Op. 5, No. 1)



Preludio en Do Mayor



Preludio en Do Menor



Preludio en La Menor



Preludio en Mi



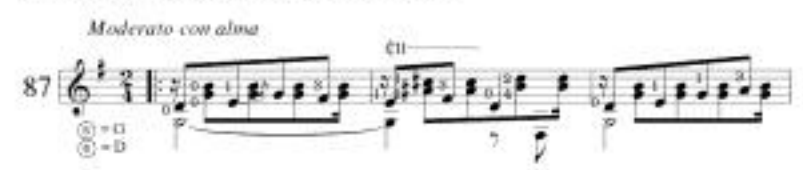
Preludio en Mi Menor



Preludio en Re Menor



Romanza en Imitación al Violoncello



Sargento Cabral (Zamba)



Sarita (Mazurka)



Serenata Morisca



Tango No. 2



Tarantella



Tua Imagem



Una Limosna por el Amor de Dios



Un Sueño en la Floresta



Vals de Primavera



Vals (Op. 8, No. 3)



Vals (Op. 8, No. 4)



Vals Tropical



Variaciones Sobre un Tema de Tárrega



Variaciones sobre el Punto Guanacasteco



Vidalita con Variaciones



Vidalita



Villancico de Navidad



Zapateado Caribe



Andantino (Opus 35, No. 2)



Ejercicio No. 2

107

Ejercicio No. 12

108

Estudio No. 1

109

Estudio (2nd guitar part)

110

Lección 40

111

Allegretto

112

See *The Complete Works of Barrios, Volume 1* for musical works 1 through 67.

Medallón Antiguo

Agustín Barrios Mangoré

Andante

The musical score is written for guitar in treble clef, key of D major (two sharps), and 3/4 time. It begins with a repeat sign and a first ending bracket. The score includes various guitar-specific notations such as natural harmonics (harm. 12, harm. 19), natural notes (0), and specific fretting instructions. Chord labels (CII, CV, CIV, CIX, CVII, ΦIII, ΦV, ΦIV) are placed above the staff to indicate harmonic structure. Measure numbers 6, 11, 16, and 21 are marked at the start of their respective lines. The piece concludes with a final chord and a natural note.

6

11

16

21

CII

CV

CIV

CIX

CVII

harm. 12

harm. 19

ΦIII

ΦV

ΦIV

Coda

Milonga

Agustín Barrios Mangoré

The musical score is written for guitar in treble clef with a key signature of three sharps (F#, C#, G#). It consists of seven staves of music. The first staff begins with a 6/8 time signature and includes a sequence of fret numbers (0, 4, 3, 2, 0) and a measure with a 2/4 time signature. The second staff starts with a measure marked '4'. The third staff begins with a measure marked '7' and includes a sequence of fret numbers (0, 2, 4, 0, 1, 2). The fourth staff starts with a measure marked '10' and includes a sequence of fret numbers (4, 2, 4, 2, 0, 4, 2). The fifth staff begins with a measure marked '13' and includes a sequence of fret numbers (2, 3, 4, 4). The sixth staff is divided into two sections: 'CVII' and 'CIX'. The 'CVII' section starts with a measure marked '16' and includes a sequence of fret numbers (4, 1, 3, 4, 2). The 'CIX' section starts with a measure marked '3' and includes a sequence of fret numbers (2, 3, 4, 2, 1, 3, 4). The seventh staff continues the 'CIX' section with a sequence of fret numbers (2, 1, 3, 4, 2, 1, 3, 4). The score includes various musical symbols such as slurs, ties, and dynamic markings like 'p' and 'f'.

♯XIV CIX ♯V ♯II

CVII CVII CVII CVII CVII CVII

8va ① ②

37

40

43

46

49

52

55

CII

CII

CVII

58

61

64

67

70

73

76

79

82

85

88

91

Minueto en Do

Agustín Barrios Mangoré

Musical score for guitar, measures 1-37. The score is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The notation includes various chords, scales, and fingerings. Chord labels above the staff include CII, CIII, CI, CV, CVIII, and CI. Measure numbers 7, 13, 19, 25, 31, and 37 are indicated at the start of their respective lines. The score concludes with a double bar line at measure 37.

Minueto en La

Agustín Barrios Mangoré

CVII

5

8

12

15

19

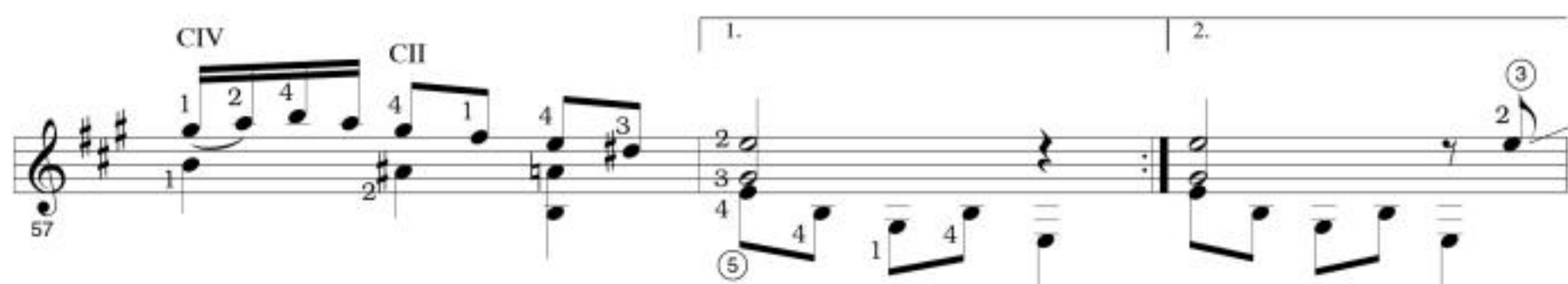
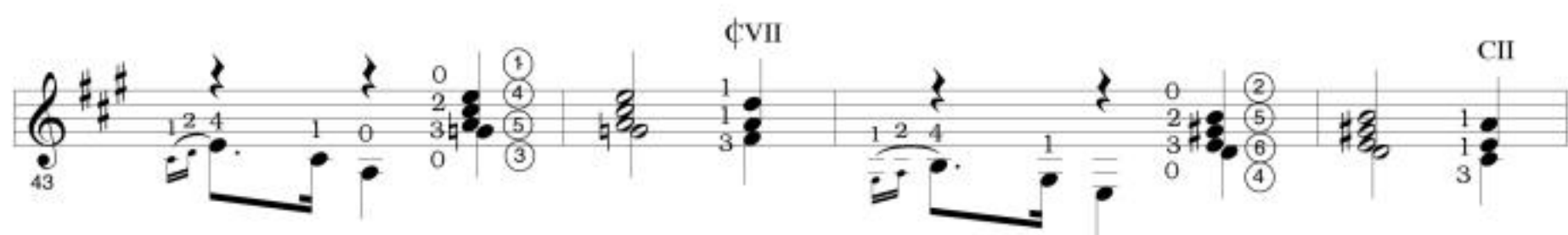
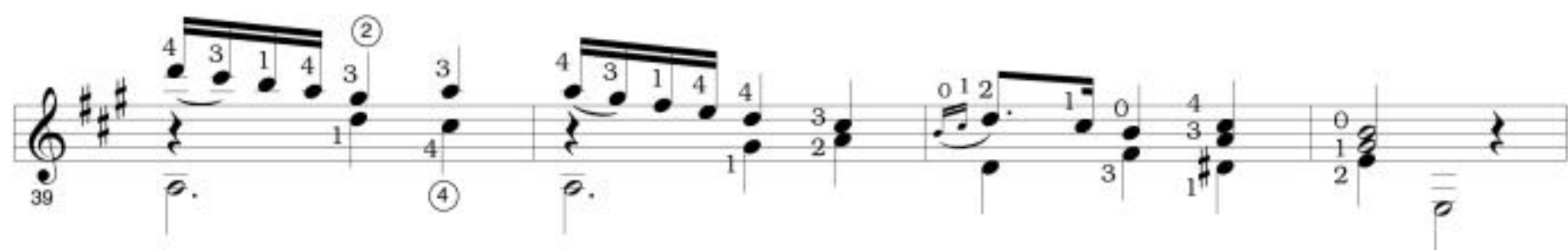
22

Fine

D.C. al Fine

Minueto en La (no. 2)

Agustín Barrios Mangoré



60

64

68

72

76

80

84

88

C#VI

C#II

C#V

C#X

C#VII

C#IV

C#VII

C#II

Minueto en Mi

Agustín Barrios Mangoré

The Swan

Camille Saint-Saëns

Op. 20, No. 6

1. 2.

1. 2.

harm. 12

pizz.

29

1 3 1 3 0 1 3 4 4 1 2 4

CIV

2 1 4 2 1 2 4 1 2 4 1 3 4 1 3 1 3 0 3 0 1 2

32

1 2 1 4 2 0 4 2 3 0 1 1 2 4 3 0 3 1 2 3 1 2 4 1 2 4 0 4 2 0 1 3 4 1 3

35

0 1 4 2 3 1 0 3 1 4 2 1 4 1 1 3 1 2 4 1 1 2 4 1 3 1 2 4 1 3

CIV

38

3 0 1

41

0 4 3 0 0 3 1 0 0 2 1 0 1 4 3 1 3 0 1 3 0 1 1 4 1 3 1 3 0 1 3 0 1

CII

44

1 3 3 4 1 3 4 1 3 1 2 4 1 4 2 0 1 2 0 0 3 1 4 3 1 4 3

oboe . .

47

4 1 2 4 3 2 1 1 4 3 4 1 4 1 2 4 3 1 1 1 4 3

CV

CII

51

2 0 1 1 4 1 2 2 3 4 4 1 0 1 2 3 1 3 1

CII

D.C. al Fine

Minueto en Si Mayor

Agustín Barrios Mangoré

[illegible]

26

29

32

35

37

40

42

44

②

CIV

CII

1. 2.

46

CIX

50

CII CIV CVI

53

CII

57

60

CII CII

64

CII CII



Atestado do grande Violonista BARRIOS

Illmo. Sr. ROMEO DI GIORGIO
Amigo e Snr.

Tenho o prazer de comunicar-lhe que tenho examinado minuciosamente o violão com que o amigo quiz presentear-me. Neste sentido é para mim muito grato manifestar-lhe que realisei o meu ultimo concerto no Conservatorio de São Paulo, executando nesse esplendido instrumento da sua fabricação e alcançado real successo. A minha impressão sincera a respeito da sua technica como fabricante, é de que ella será difficilmente igualada e nunca sobrepujada : o volume do son, a macia entrastadura, a excellencia da madeira nacional empregada, tanto faz com que o mais exigente "virtuose" encontre n'elle os predicaos essenciaes d'um verdadeiro Violão de Concerto.

Aproveito esta oportunidade para reiterar-lhe os meus agradecimentos fazendo votos pela sua felicidade pessoal e prosperidade de sua fabrica.

Amigo e Obr.º

BARRIOS

S. Paulo, 12 de Setembro de 1918.

“Testimony of the great guitarist Barrios....”

An advertisement in 1918 with Barrios recommending the guitars of Romeo Di Giorgio, who was a great admirer of Barrios. Di Giorgio sponsored the posthumous publication of 23 works by Barrios which at the time was the most extensive collection of Barrios' music to appear in print.

Oración

Agustín Barrios Mangoré

Moderato

⑥ = D

ΦII

ΦVII

ΦII

ΦIV

ΦII

ΦIII

ΦVII

CII

ΦIII

ΦII

CIV

ΦV

ΦIII

ΦV

CVII

CIX

CVII

ΦVII

ΦV

26

CII
 29
 1 3 4 0 2 1 3 2 1 0 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100 101 102 103 104 105 106 107 108 109 110 111 112 113 114 115 116 117 118 119 120 121 122 123 124 125 126 127 128 129 130 131 132 133 134 135 136 137 138 139 140 141 142 143 144 145 146 147 148 149 150 151 152 153 154 155 156 157 158 159 160 161 162 163 164 165 166 167 168 169 170 171 172 173 174 175 176 177 178 179 180 181 182 183 184 185 186 187 188 189 190 191 192 193 194 195 196 197 198 199 200 201 202 203 204 205 206 207 208 209 210 211 212 213 214 215 216 217 218 219 220 221 222 223 224 225 226 227 228 229 230 231 232 233 234 235 236 237 238 239 240 241 242 243 244 245 246 247 248 249 250 251 252 253 254 255 256 257 258 259 260 261 262 263 264 265 266 267 268 269 270 271 272 273 274 275 276 277 278 279 280 281 282 283 284 285 286 287 288 289 290 291 292 293 294 295 296 297 298 299 300 301 302 303 304 305 306 307 308 309 310 311 312 313 314 315 316 317 318 319 320 321 322 323 324 325 326 327 328 329 330 331 332 333 334 335 336 337 338 339 340 341 342 343 344 345 346 347 348 349 350 351 352 353 354 355 356 357 358 359 360 361 362 363 364 365 366 367 368 369 370 371 372 373 374 375 376 377 378 379 380 381 382 383 384 385 386 387 388 389 390 391 392 393 394 395 396 397 398 399 400 401 402 403 404 405 406 407 408 409 410 411 412 413 414 415 416 417 418 419 420 421 422 423 424 425 426 427 428 429 430 431 432 433 434 435 436 437 438 439 440 441 442 443 444 445 446 447 448 449 450 451 452 453 454 455 456 457 458 459 460 461 462 463 464 465 466 467 468 469 470 471 472 473 474 475 476 477 478 479 480 481 482 483 484 485 486 487 488 489 490 491 492 493 494 495 496 497 498 499 500 501 502 503 504 505 506 507 508 509 510 511 512 513 514 515 516 517 518 519 520 521 522 523 524 525 526 527 528 529 530 531 532 533 534 535 536 537 538 539 540 541 542 543 544 545 546 547 548 549 550 551 552 553 554 555 556 557 558 559 560 561 562 563 564 565 566 567 568 569 570 571 572 573 574 575 576 577 578 579 580 581 582 583 584 585 586 587 588 589 590 591 592 593 594 595 596 597 598 599 600 601 602 603 604 605 606 607 608 609 610 611 612 613 614 615 616 617 618 619 620 621 622 623 624 625 626 627 628 629 630 631 632 633 634 635 636 637 638 639 640 641 642 643 644 645 646 647 648 649 650 651 652 653 654 655 656 657 658 659 660 661 662 663 664 665 666 667 668 669 670 671 672 673 674 675 676 677 678 679 680 681 682 683 684 685 686 687 688 689 690 691 692 693 694 695 696 697 698 699 700 701 702 703 704 705 706 707 708 709 710 711 712 713 714 715 716 717 718 719 720 721 722 723 724 725 726 727 728 729 730 731 732 733 734 735 736 737 738 739 740 741 742 743 744 745 746 747 748 749 750 751 752 753 754 755 756 757 758 759 760 761 762 763 764 765 766 767 768 769 770 771 772 773 774 775 776 777 778 779 780 781 782 783 784 785 786 787 788 789 790 791 792 793 794 795 796 797 798 799 800 801 802 803 804 805 806 807 808 809 810 811 812 813 814 815 816 817 818 819 820 821 822 823 824 825 826 827 828 829 830 831 832 833 834 835 836 837 838 839 840 841 842 843 844 845 846 847 848 849 850 851 852 853 854 855 856 857 858 859 860 861 862 863 864 865 866 867 868 869 870 871 872 873 874 875 876 877 878 879 880 881 882 883 884 885 886 887 888 889 890 891 892 893 894 895 896 897 898 899 900 901 902 903 904 905 906 907 908 909 910 911 912 913 914 915 916 917 918 919 920 921 922 923 924 925 926 927 928 929 930 931 932 933 934 935 936 937 938 939 940 941 942 943 944 945 946 947 948 949 950 951 952 953 954 955 956 957 958 959 960 961 962 963 964 965 966 967 968 969 970 971 972 973 974 975 976 977 978 979 980 981 982 983 984 985 986 987 988 989 990 991 992 993 994 995 996 997 998 999 1000

Oración por Todos

Agustín Barrios Mangoré

Musical score for guitar, measures 1 through 19. The score includes various musical notations such as treble clef, 2/4 time signature, and guitar-specific symbols like 'a' for artificial harmonics and 'm' for muted notes. Fingerings are indicated by numbers 1-4. Measure numbers 0, 4, 7, 10, 13, 16, and 19 are marked at the beginning of their respective staves. Section labels include 'CIV', 'CIII', 'CVIII', 'CVII', 'CII', 'To Coda', 'CV', 'CI', and 'CVIII'. The score ends with a double bar line and a repeat sign.

CX CV CVII

CV CVIII

CII

D.C. al Coda

Coda C VII

rall. - - - - -

País de Abanico

Agustín Barrios Mangoré

Allegretto Grazioso

⑥ = D

p

CVII

CIV

f

accel. - - - - - *dim.* - - - - -

CII

lento e ben marcato - - - - -

CI

CVII

CII

CVII

22

25

29

33

37

41

46

CI — CIII — CII — CI

50

♭IV — ♭VII — ♭IV

55

♭VI

59

♭V — *D.C. al Coda*

63

Coda ♯ *harm.* 8va — ♭VII

67



Agustín P. Barrios
Asunción, Paraguay, 1922

Pepita

Vals

Agustín Barrios Mangoré

6

11

15

19

23

28

CII

CIV

CVII

CV

CIX

CVII

33

38

43

48

52

57

61

CVII

ϕIX

ϕX

ϕIX

ϕVIII

ϕVII

ϕII

ϕV

ϕIX

ϕVII

ϕIV

65 CIX CVIII CIV

69 1. 2.

73

78 CIX

83

88

93 CIX CX

CIX ————— CVIII ————— CVII

98

102

106

110

114

118

CVII

123

37

127

131

136

141

145

149

153

158

CIII

163

CI

168

CVIII

173

CVII

177

CVII

181

CVII

185

CVII

[illegible][illegible]

199

The musical score for 'The Rose Tree' is written on a single staff in treble clef with a key signature of three sharps (F#, C#, G#). The piece begins with a repeat sign. The melody consists of eighth and quarter notes, while the accompaniment is primarily composed of chords and single notes. The score concludes with a final double bar line.

[illegible]

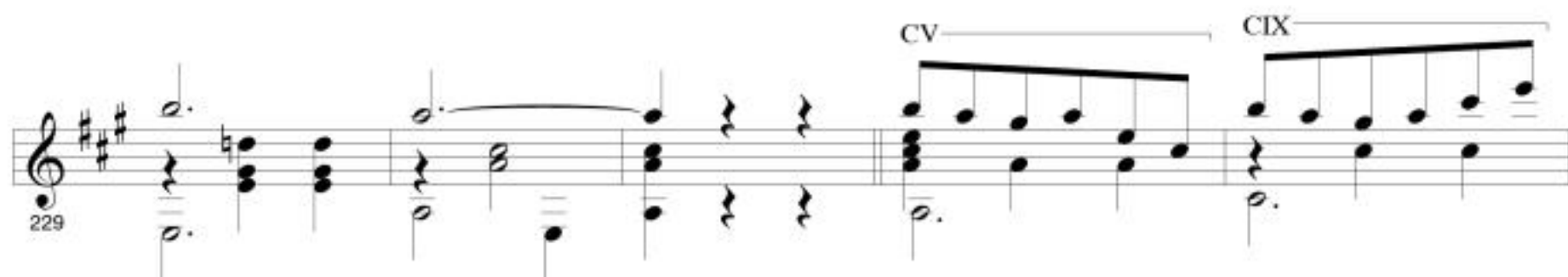
209

Handwritten musical score for 'The Rose Tree'. The score is written on a single staff with a treble clef and a key signature of three sharps (F#, C#, G#). The melody is written in a simple, folk-like style. The first measure is a whole note chord (F#, C#, G#). The second measure is a whole note chord (F#, C#, G#). The third measure is a whole note chord (F#, C#, G#). The fourth measure is a whole note chord (F#, C#, G#). The fifth measure is a whole note chord (F#, C#, G#). The sixth measure is a whole note chord (F#, C#, G#). The seventh measure is a whole note chord (F#, C#, G#). The eighth measure is a whole note chord (F#, C#, G#). The ninth measure is a whole note chord (F#, C#, G#). The tenth measure is a whole note chord (F#, C#, G#). The eleventh measure is a whole note chord (F#, C#, G#). The twelfth measure is a whole note chord (F#, C#, G#). The thirteenth measure is a whole note chord (F#, C#, G#). The fourteenth measure is a whole note chord (F#, C#, G#). The fifteenth measure is a whole note chord (F#, C#, G#). The sixteenth measure is a whole note chord (F#, C#, G#). The seventeenth measure is a whole note chord (F#, C#, G#). The eighteenth measure is a whole note chord (F#, C#, G#). The nineteenth measure is a whole note chord (F#, C#, G#). The twentieth measure is a whole note chord (F#, C#, G#). The score ends with a double bar line.

214

The musical score for 'The Rose Tree' is written on a single staff. It begins with a treble clef and a key signature of three sharps (F#, C#, G#). The melody is composed of eighth and quarter notes, with some rests. The lyrics 'The Rose Tree' are written below the staff, aligned with the notes. The score is numbered 214 in the bottom left corner.

Example 10-10 continues with measures 219-224. The notation shows a continuation of the melodic and harmonic patterns established in the previous measures, with various rests and note values.



Pericón

Agustín Barrios Mangoré

Allegro

Allegro

⑥ = D *con moto*

① ②

③ ④

① ②

③ ④

②

④ ③

The first system of the musical score for 'The Little Boat' consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat). It begins with a repeat sign and contains a melody with eighth and quarter notes, including a triplet of eighth notes. The lower staff is in bass clef and provides a bass line with quarter and eighth notes, including a triplet of eighth notes. Fingering numbers (1, 2, 3, 4, 0) are indicated for both hands.

[illegible]

The first system of the musical score for 'The Rose Tree' consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat). It begins with a treble clef, a key signature of one flat, and a common time signature. The melody starts with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The lower staff is in bass clef and starts with a bass clef, a key signature of one flat, and a common time signature. It begins with a quarter rest, followed by a quarter note G2, a quarter note A2, and a quarter note B2. The system is marked with a 'C' and a '1' above the first measure of the upper staff, indicating a first ending. The system ends with a double bar line.

20

3 4 0 2 3 4

④

1 2 3 4 0 1

④

CI

24

CIII

28

32

35

CI

39

CVIII

43

CX

47

51 0

CV

CV

55

CIV

CVIII

59

CV

CV

63

CVIII

CV

68

CVIII

CVII

CVI

72

CV

CI

76

CIII

CV

80

CIII

84

CV

88

CI

92

ϕIII

CIII

CI

96

CIII

CV

CVIII

CV

CIII

CIII

CIII

CIII

CV

molto meno

100

104

108

112

117

122

127

CIII

ϕVIII

ϕVI

ϕVII

132

ϕVIII

CVIII

137

CV

142

CIII

ϕVIII

ϕVI

148

CIII

CI

153

CI

158

CI

CIII

163

166

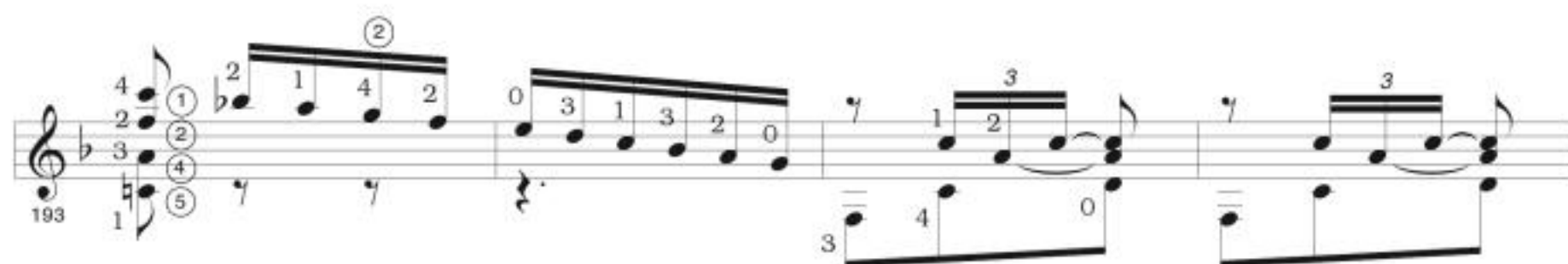
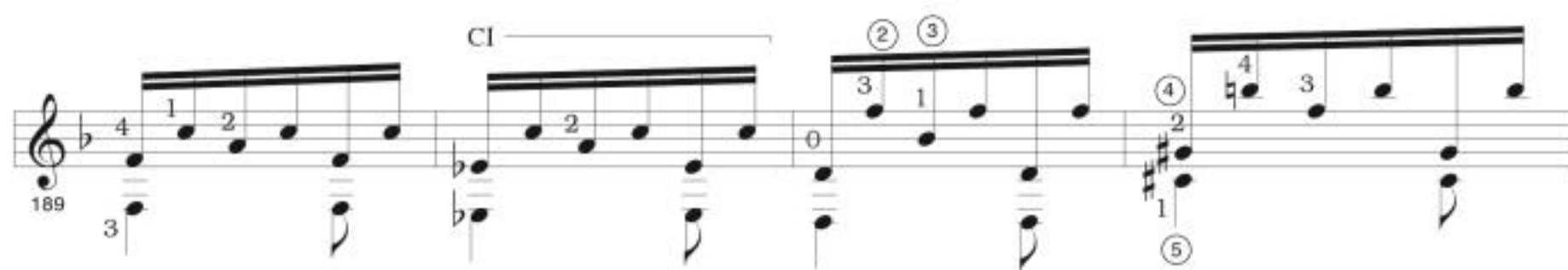
170

174

178

182

185



Preludio

Op. 5, No. 1

Agustín Barrios Mangoré

Allegro comodo

The musical score is written for a single melodic line in G major (one sharp) and 2/4 time. The tempo is marked *Allegro comodo*. The score consists of 19 measures, with measure numbers 4, 7, 10, 13, 16, and 19 indicated at the start of their respective lines. The notation includes various fingerings (numbers 1-4 and 0 for natural) and articulations (accents, slurs, and phrasing slurs). The key signature is one sharp (F#). The time signature is 2/4. The score is divided into six systems, each containing a single line of music. The first system (measures 1-4) starts with a treble clef and a key signature of one sharp. The second system (measures 5-8) continues the melody. The third system (measures 9-12) includes a phrasing slur over measures 9-10 and another over measures 11-12. The fourth system (measures 13-16) includes a phrasing slur over measures 13-14 and another over measures 15-16. The fifth system (measures 17-19) includes a phrasing slur over measures 17-18 and another over measures 19-20. The score ends with a double bar line at the end of measure 19.

22 0 0 3 0 0 3 0 0 3 2 4 4 1 2 1 4 2 1 4

25 3 4 1 4 4 3 4 1 3 0 1 1 4 1 3 0 0 0 1 0

28 3 0 0 1 0 3 1 0 2 1 4 2 3 1 4 3 1 2 4 2 0 4 2 3

31 3 2 1 0 4 1 2 0 3 4 4 1 3 3 3 2 3 2 3 2 4

34 3 4 2 2 4 3 0 2 4 3 1 0 4 2 0 0 1 0

37 2 1 3 1 4 3 1 4 3 1 4 1 2 1 3 0 2 1 1 3

40 CI 0 3 4 1 ♯III 2 1 4 1 CI 2 3 1 4 2 3 4 1 1 0 2 3

